

No. 181 August 1991

Hillandale

NEWS





MECHANICAL MUSIC

Wednesday 6 November 1991

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The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society

Founded in 1919

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Front cover illustration - Miss Phyllis Dare, with Gramophone - can anyone decipher the make?

colours went pink, brown (Original postcard kindly loaned by Peter Cliffe)

A word from

the Chairman

Nearly fifteen years has passed since the Society mounted a major exhibition. On that occasion - it was in 1977 - we celebrated the centenary of sound recordings at what is now the National Sound Archive. As many of you know, this year sees the eightieth anniversary of the first phonograph society's formation. In order to mark such an important anniversary the Society in conjunction with two of its regional branches - Severn Vale and West Midlands - are mounting a major talking machine exhibition at The Nicol Art Centre in Cirencester, Worcestershire. The Exhibition opens on Monday 2nd September and closes with the Society's Annual General Meeting, which will take place in The Nicol Centre at 2-30pm on Saturday 8th September.

The Exhibition features a large selection of machines, displays of records, and other artefacts, together with items from the famous EMI Music Archive. In addition to the static display, the Exhibition will include a full programme of events, culminating on Friday 7th September with a recital given by the soprano Joy Naylor, of Opera North, and the tenor Peter Dempsey, formerly of Scottish National Opera.

I would like to urge as many members as possible to support these two Regional Branches by visiting the Exhibition. You are unlikely to see such a splendid array of talking machines in one place ever again. Admission to the Exhibition, and to all of the events including the recital, is free. Details of the week's programme, times of opening, and directions to get to the Exhibition are to be found elsewhere in the Journal. I can also tell you that the Society Booklist stall will be present all week selling a full range of Society products including a fully illustrated machine catalogue of exhibits, together with a number of new publications.

So come to Cirencester and join with the Severn Vale and West Midlands Branches and celebrate the eightieth anniversary of the first Phonograph Society.

Peter Martland

Chairman

Please note that material intended for inclusion in *Hillendale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the October issue will be **15th August**.

Copyright on all articles in The Hillendale News remains the property of the author.

Views expressed in this magazine do not necessarily reflect those of the Editor.

How Lambert cylinders were made

Part II

by Ray Phillips

The story of Thomas Lambert's court case with Edison and of his continuing career producing celluloid cylinders takes up with Lambert's arrival in England, as well as the timely patenting of a new process for moulding celluloid cylinders by an employee of the Lambert Company in America, William F. Messer.

Messer's patent (reproduced at the end of Part I, in the last issue) arrived at a time when the company was on the verge of failing, very probably due to the introduction around February 1902 of black moulded cylinders by both Edison and Columbia. The new process provided for the ends of the celluloid tube to be turned in and the basic form of the cylinder record established before the introduction of the steam (at 275-290 degrees and 30 pounds pressure for about 20 seconds). This change formed a better seal and greatly reduced the problems caused by steam and air getting between the mould and the celluloid. At the same time the thickness of the celluloid was reduced to 4/100 or 5/100 of an inch, reducing the cost dramatically and returning the company to profitability.

Strangely enough, although all cylinders made after February 1st, 1902 were made under the Messer patent, the "Pat'd. March 20, 1900" date continued to be used on the cylinders (a "misunderstanding in the factory", it was claimed). It appeared in that form when rubber-stamped, however, some cylinders had "PAT'D MARCH 20, 1900" formed in raised letters as part of the "printing" process, with only the title and serial number rubber stamped. This was not corrected until the Christmas holidays of 1902, when the date of the Messer patent - July 29, 1902 - was substituted. (A "misunderstanding" that lasted in two different forms from February 1st to the Christmas holidays". Can you believe it?).

After going to England Lambert produced celluloid cylinders for Edison-Bell in both 2" and 5", and in both pink and later in black, all in the thinner "Messer patent" format. I have a pink 2" Edison-Bell cylinder made by the Messer process but still with "PAT'D MARCH 20, 1900" in raised letters and with a plaster of Paris core. The plaster core indicates that presumably it was made after Edison's patent on the tapered mandrel ran out in 1904! It is announced "Empire March, concertina solo played by Professor McCann, Edison Bell Indestructible Record". The cylinder from the Edison-Bell box in the illustration is black, with no core (Allen Koenigsberg says black signifies a date of after Autumn, 1903, in the USA at least) and has only the words "627 Electric Polka - Hudson" in raised letters on the end. On the opposite end, in very small letters appears "PATENTED", and "EDISON-BELL INDESTRUCTIBLE RECORD". A friend has a cylinder in the same format, but in chocolate brown; in England the colours went: pink, brown, then black.



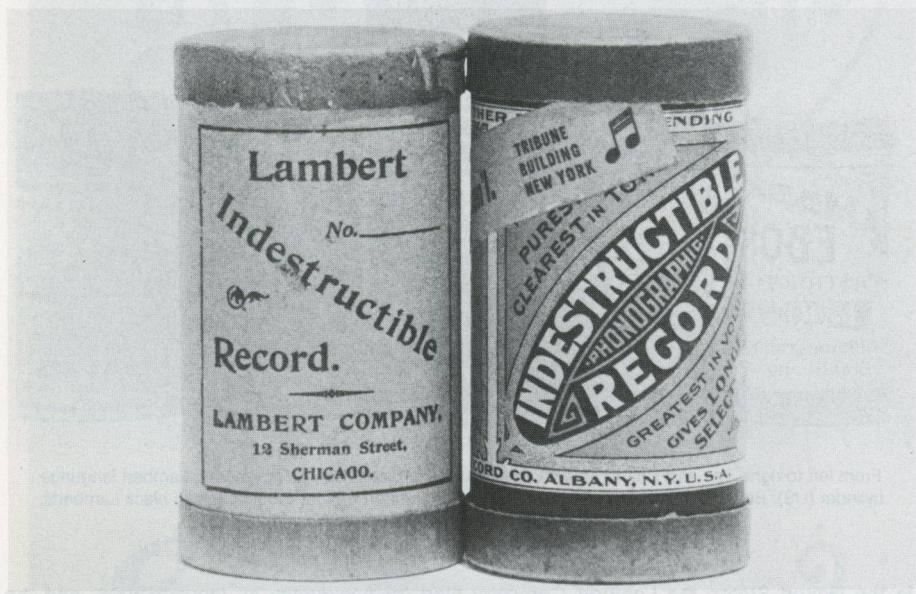
Black Lambert cylinders, American on the left and British on the right. The letters have been touched up with white chalk for reproduction purposes – normally they are black.

Black British Lambert cylinders, at least the few I have, are as shown in the illustration. What does not show is that the end opposite the flat title end is not turned in, and a black cardboard lining has been inserted. Indeed, it sticks out about 1/16 of an inch beyond the celluloid.

The International Phonographic Language Schools cylinder in the illustration on page 262 carries Messer's July 29, 1902 patent date, but also a patent date of Oct. 30, 1894, the date of Lioret's patent that the Lambert Co. bought on February 23, 1904 for \$400 as part of its defence against Edison (see Part I). The International Phonographic Language Schools label has been pasted over a "Lambert Ebony Indestructible Record" label! It is a light weight black celluloid cylinder with no core.

A digest of Lambert's final process of 1903-4 will show the improvements since 1900. At this time the factory had 12-15 production workers, by the way. The wax recording master cylinder was now tapered by 1/100 inch so that the mould would release more easily. After dusting the cylinder with graphite the cylinder was then burnished to either remove coarse particles or drive them into the wax where their presence would have less effect. The six foot long extruded tubes of celluloid, which were misshapen as received from the factory, were placed over a heated cylinder and smoothed before being cut to size. Each blank was placed in a vertical brass tube, the bottom plate of the machine being heated; the blank was set in the machine and the plate brought down on the top of the blank, pushing it down into the groove in the bottom plate. It took two machines before "one end is turned over, almost at right angle and the other not as far". The flanged blank was now coated with a mixture of acetone and a chemical that gave it a reddish or pinkish colour (later changed to black) designed to give a smooth surface to the blank as well as neutralising an injurious chemical in the celluloid. The blank was then allowed to cure three or four days before proceeding.

The now record-shaped blank was then placed in a machine (see patent illustration). The mould and blank sat on a bottom plate of the machine, then a top plate was brought down on top of the blank and locked there. (At first this top plate was engraved so that "PAT'D MARCH 20, 1900" appeared in raised letters, later this was changed to "PAT'D JULY 29, 1902", and lastly the number, title and patent date all appeared in raised letters. In England number, title and "PAT'D" appeared, as previously described. The "lock" was the tapered pin "k" in the diagram (on the last page of Part I), eventually replaced by a weighted lever. Then the steam was applied, followed by the compressed air, at about 100 pounds pressure for 2-3 minutes, with the mould and cylinder then allowed to cool and separate as before.



A Lambert cylinder and its United States successor

The English Lambert Company, which apparently took over from Edison-Bell in May, 1904, was exceptionally busy during the next couple of years. It made phonographs and cylinders in the 2" and 5" sizes, and under the name "Imperial" made a celluloid cylinder 2" in diameter and 6" long to compete with the Columbia 20th Century cylinder.

It made cylinders for the International Phonographic Language Schools from August 1905, and perhaps others. It even produced a 2 minute wax cylinder under the name "Rex".

Frank Andrews wrote about the Lambert in 1974, and I used some dates from his articles. He said that in England Lambert cylinders were black by July, 1903. Allen Koenigsberg says that in the United States Lambert cylinders were black from the Autumn of 1903 until their final production in late 1905, the last ones having a plaster core.

In the United States Lambert produced both 2" and 5" cylinders; never the 6" long cylinders. Of my several 5" Lamberts the pink and black all have "PAT'D JULY 29, 1902" in raised letters, the rest of the title by rubber stamp. All are announced "Lambert Record"; several are unquestionably American, at least one, played by the London Concert Orchestra, almost surely British. I had one announced "Edison-Bell Record", at one time. They look so much alike that I sometimes wonder if they could have been combined and produced at a single location. Perhaps a reader knows the answer to this?



From left to right: The last United States Lambert box, for black (EBONY) cylinders; Lambert language cylinder (US); British 6" Lambert, called "Rex"; dark red Lambert box for the final British black Lamberts; Edison-Bell Indestructible box, British.

In the United States the Lambert Company filed for bankruptcy in January, 1906, and the Indestructible Record Company was organised to make cylinders under the Lambert patents, which it purchased (the right hand cylinder in the photo on the previous page is an example of the products of this new company).

In England, Lambert failed. "Mr. Philpot" (almost surely Brian F.) was the trustee in bankruptcy and Edison bought the Philpot process, developed from the Lambert patents, and was then, at long last, able to produce the celluloid cylinders that he called "Blue Amberols". The Lambert Company failed, but the process did not, surviving as Indestructible until 1923, and as Blue Amberols until Edison ceased production in October, 1929.

THE END

On the following pages is reproduced a booklet on Lambert Phonographs produced by the Lambert Co. Ltd. in England. The outer cover is dark red (the same shade as the cover of the cylinder catalogue in the last issue).

(Frank Andrews also contributes to the Lambert story in this issue's Letters pages).

The
"Samberphone"
WHAT IS IT?



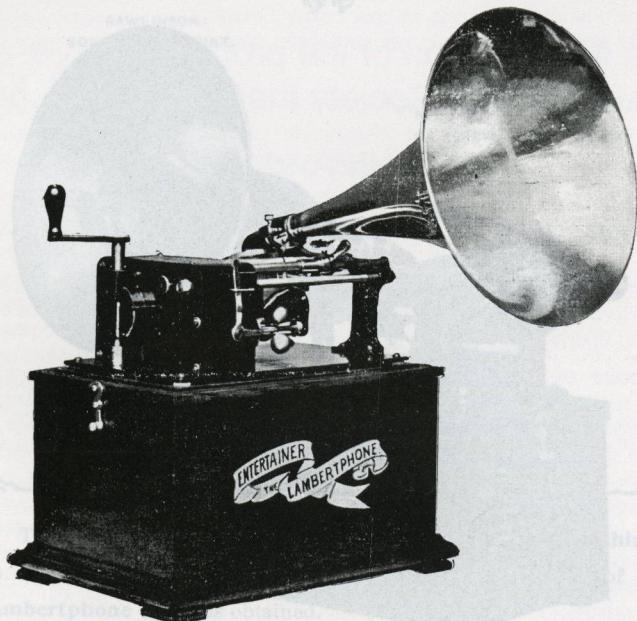
HE History of the evolution of the Talking Machine from the Tin Foil Phonograph to the Lambertphone is one that would require a volume to explain, but it is sufficient to say, that those who are responsible for the production of the Lambertphone, have scientifically studied the subject of Talking Machines and have been actively engaged in its evolution for the last 17 years and are so far advanced that they have not to learn what **wont do** but know what are the correct conditions to aim at to produce a perfect running machine, without unnecessary bulk and complications. Some people think bulk is value for money. The following are the points of great importance in the construction of a perfect talking machine, which years of experience have determined, viz. :—

- 1st. The Machine must be portable, noiseless and accurate, free from complication and multiplicity of parts, easily worked, and one that can be wound while playing (any machine that cannot be wound when running is imperfect).
- 2nd. The Reproducer must be one that is easily repaired, simple in character, and constructed to bring out all the fine undertones of the record, otherwise the beauty and natural tones of the Singers or Instruments are lost ; and as there are only only seven notes in Music, it is these undertones or fine vibrations that distinguish the Trombone from the Violin, and if these fine tones are not reproduced the record cannot be natural. The Matthews' Reproducer is of the size and weight that 17 years of expert experience has determined, and up to the present day the Matthews' Reproducer is the most perfect instrument for the purpose it is designed to accomplish.
- 3rd. To get the full tones of the Records in all their beauty it is necessary that all the sound waves or vibrations are used, but in the past there have been no means of preventing the sound leaking at the joint of the reproducer and all the beautiful undertones of the records have never reached the mouth of the horn, so that there has been no machine that will give natural and perfect results.
This great defect is overcome by the use of a Sound-Tight Joint. This ingenious invention when in combination with the Matthews' Reproducer makes the Lambertphone the most perfect talking machine in the world and we state emphatically that the Lambertphone is a perfect instrument for playing and reproducing Gold Moulded Records and cannot be equalled by any other Talking Machine ever known, and before buying any other we only ask our friends to have it tried. We are sure of their decision.
- 4th. It is the custom of manufacturers to give a horn with the machine, but we strongly urge the use of a large horn, not less than 24 in., together with a stand for same, the result will surprise you, as one might as well expect a singer to sing with a cord tied round his neck as to expect to get the proper result with a small horn.

We do not wish to pose as educators of the public, but we can confidently assert that we know our business and guarantee that the Lambertphone is the most perfect Talking Machine in the world.

.. THE ..

"ENTERTAINER" LAMBERTPHONE



The "Entertainer" **Lambertphone** is the most wonderful Linguist in the World; it speaks every language under the Sun.

It is the most wonderful singer ever heard it will sing Tenor Songs, Baritone Songs, Quartettes, Duets, Contralto Songs, Bass Songs, Soprano Songs, Hymns, etc.

It will play any instrument from a Jew's Harp to a Violin

It will bring the finest Bands in the World to your home and in your arm chair you can get a grand entertainment without leaving your seat, and is the finest method of entertaining guests.

This wonderful result is obtained with the **Lambertphone**.

The "Entertainer" **Machine** will run five Records from one winding.

The machine can be wound from any position as the crank is on top of the machine.

The machine is fitted with the **Matthews' Reproducer** and **Rawlinson Sound Tight Joint** with Horn as illustrated. Weighs complete under 12 lbs.

Price, complete - - - £3 10 0

Telegraph Code: "Entertainer."

THE

“ COMPANION ” LAMBERTPHONE.

have scientifically studied the matter of talking
Machines and have been actively engaged in its
development for 17 years. We have learned that they have
done but a few things in the correct condition
and performed but a few functions in the correct
order. Some begin to talk and then remain silent for
hours. Some begin to talk and then stop. Some
repeat the same words over and over again.



The "Companion" Lambertphone is a most portable machine, weighs only 8 lbs. and runs two Records from one winding and has a winding crank.

* * *

NOTE.—*The Machine can be wound while running.*

* * *

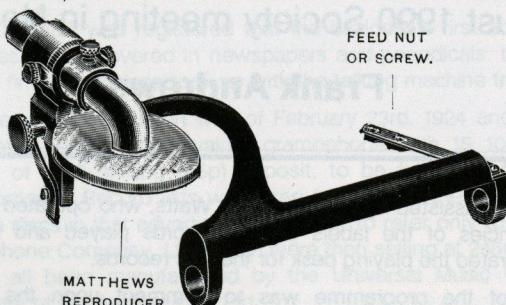
The "Companion" Machine is the most handy practicable talking machine ever produced and has the **Matthews' Reproducer** and **Rawlinson Sound Tight Joint** fitted and will give results equal to any machine ever made, regardless of cost. With Horn as illustrated.

Price, complete = = £2 10 0

Telegraph Code: "Companion."

THE LAMBERT COMBINATION.

RAWLINSON
SOUND TIGHT JOINT.



VIEW OF THE LAMBERT COMBINATION

Fitting a "Home" Phonograph.

To those who have the **Gem**, **Standard** or **Home Machines**, we recommend the above combination, as the effects of the **Lambertphone** are thus obtained.

The Combination can be fitted in two minutes by any person, directions are given with each set.

(NOTE.—We shall shortly have the sets to fit the Columbia Type of Machines).



. . . PRICES. . .

Reproducer Arm Joint and Reproducers assembled for—

Gem, 17/6 Standard, 21/- Home, 22/-

The Lambert Company, Limited,

SALES DEPARTMENT,

8, WATER LANE, LONDON, E.C., ENGLAND.

Records in Store

Being a fuller version of the programme presented at
the August 1990 Society meeting in Neasden by

Frank Andrews

At this meeting I was assisted by members Len Watts, who operated the projection of the coloured transparencies of the labels on the records played and mentioned, and Ted Matthews, who operated the playing desk for the disc records.

The whole point of the programme was to comment upon the various "makes" of gramophone records which, in the past were sold by many of the leading chain stores, department stores and mail order stores employing their own label names. Such records were pressed directly with the stores' own labels from the supplying companies' matrix stocks in use with their own commercial records, or the stores' labels were applied over the supplying companies' own commercial discs, which may still have been currently available or could have been overstuck on "dead stock", the records having been deleted from the catalogues. It is not always clear to which category some "overstuck-labelled" discs belong. Often it was the policy that the identification of artists was entirely omitted from "own labels" or the artists' credits took the form of pseudonyms.

There were other "own brand name" records which will not be mentioned, those were the labels belonging to businesses which were in the music trades either as music publishers, (both secular and religious) or as musical instrument dealers. Such were the Beltonas of the Murdoch Trading Company, The Chappell Records of the Chappell Piano Co., Ltd. and the Savanas of Rose, Morris & Co. There were also educational establishments and "Tally-man" businesses who had their own labels. Practically every such enterprise which had no wish to go into recording and pressing on its own account, preferred to make use of the few commercial recording and manufacturing companies matrices and presses which were operating in England and Germany.

For the purposes of my programme presented at Neasden, I decided to take the "stores", who had their own brands of records, in chronological order of their founding and thus it comes about that the first business to be discussed under this arrangement is:

Dollond & Company Limited and its "Ludgate" Records

Still in business today, as a constituent of Dollond & Aitchison, Ltd., this firm has 43 outlets in its country-wide chain, in the London telephone directory alone.

The Dollond business was founded in 1750 and was involved in the manufacture of scientific instruments. It was not long before the company was appointed as the official opticians to

H. M. Government. 140 years later, in 1892, its advertising showed it then to be stockists of "Experimental Electrical Apparatus". During the Great War of 1914-18 Dollond's were official to the armed forces. The head office address at that time was situated at 35, Ludgate Hill, London, E. C. when it already had ten other outlets in the capital.

Dollond & Co., Ltd., described as "manufacturing opticians", in August 1922 became registered with the trademark "LUDGATE", which was to cover for scientific and educational instruments. By that time the registered office had removed from Ludgate Hill to 44 Kirby Street, Hatton Garden, E. C.

It was soon after "Ludgate" was registered that the business's first advertisements for its Ludgate gramophones are discovered in newspapers and periodicals. I know of no reason why this well-known firm of opticians took up with the talking machine trade.

The earliest advertisement I have seen was of February 23rd, 1924 and it was of the "mail order" variety. On offer was a solid walnut gramophone with 15 10" discs which were available on receipt of a 13 shilling (65p) deposit, to be fully paid for by nine monthly payments of a like amount. Record lists were free from which the purchaser could choose the fifteen discs. The discs in that advertisement appear to refer only to Homochord records of the British Homophone Company, Ltd. which were then selling at 2s6d (12 1/2p) each, and which, to date had all been manufactured by the Universal Music Co., Ltd. at Hayes, Middlesex, a subsidiary of the Aeolian Co., Ltd.

In May 1924, further advertisements from Dollond's did mention their own Ludgate Records and it is possible that they had been advertised earlier. Can any reader confirm?

Four sample Ludgate records were offered, post free, for 10 shillings (50p), the same price as the Homochords of two months earlier.

In May 1924 a "Ludgate" Portable Gramophone, model E, in black leatherette with a Swiss "Thorens" motor which could play a 12" side at one winding was offered, with a choice of ten Ludgate records, for which an 8s. 9d (43.75p) deposit was required with a further nine monthly payments of the same amount.

Another May advertisement was simply for any ten Ludgate records to be chosen from Dollond's catalogue which contained over 1,000 titles. The ten discs required a down payment of 7s (35p) and eight further payments of the same amount each month. The talking machine and records side of Dollond's business, not surprisingly, was being operated from its 35 Ludgate Hill address.

Ludgate records appear to have been pressed with their own cream and dark brown labels, by two separate companies, judging by the various matrices found on these records already seen by fellow member Arthur Badrock, who is attempting to list all the Ludgates. Those two being the Crystaleate Manufacturing Co., Ltd. of Golden Green, Hadlow, near Tonbridge in Kent which pressed the Ludgates from the Sound Recording Co., Ltd.'s matrices then in use as Imperial Records some of which were former Grammavox and Popular Record masters; and the Universal Music Co., Ltd. at Hayes, which pressed from the Aeolian Company, Guardsman Records for Lugton & Co. which had inherited the Invicta Record Co., Ltd.'s masters. The British Homophone Company (Homochord Records) and the Coliseum Record and Scala Record companies were also making use of the matrices in the Universal Music Co., Ltd.'s factory at Hayes, Middlesex, as were Duophone. Among that matrix stock were imported "mothers" from the USA including Emerson, Gennett and Vocalion titles.

There have been some peculiar and unique catalogue numbering systems used by record issuing companies in the past, and the Ludgate records numbering system is one of those. On the face of it and judging by the highest catalogue number discovered, Dollond's had about 7,000 records in their lists throughout the label's history. Such is not the case and far be it for me to attempt to explain how the records were numbered. By a piece of brilliant deduction, Arthur Badrock believes he has found the key to an understanding of how the catalogue numbers were allocated.

It is believed that Ludgate records were still being added to the catalogue as late as July 1926 and sales may not have ceased until Dollond's joined with Aitchison & Co. in 1927, by which time the sole supplier appears to have been the Universal Music Co., Ltd., then the subsidiary of the Vocalion Gramophone Co., Ltd. which had succeeded to the talking machine and records business of the Aeolian Co., Ltd. Vocalion acquired a license to use the Marconi electrical recording system in April 1926 so it is likely that the later issues of Ludgate records were electrically recorded.

It is not known if Dollond's sold their machines and records through their many branch establishments or if the mail order on Ludgate hill was the sole source of supply.

(Ludgate 5998 was played to the audience at the meeting at this point. "Blaze Away, March" by Holzmann, credited to the Empire Guards Band. The matrix was originally made for the Grammavox record label of the Sound Recording Co., Ltd. and was recorded by the Earl of Lonsdale's Private Military Band in 1911 and issued as A. 45. Subsequently the Invicta Record Co., Ltd. had access to the matrix and this title was issued on Guardsman Record 341, but credited as The Imperial Military Band. The disc was 10 3/4" diameter, its playing speed being 79 rpm. Ludgate labels notified the reverse title on each side of the disc.)

I am indebted to member Arthur Badrock for the factual information with regard to the Ludgate discs and their sources.

The Co-operative Societies with Unison, Unitas & (perhaps?) Jaycee records

The founding of the Co-operative Societies is usually given as 1844, the year in which some followers of Robert Owen's dictum (that social co-operation in the manufacture and distribution of commodities for use was preferable to production for a free market economy) opened the first Co-operative in Rochdale, Lancashire. The initial membership comprised 28 "Co-opters". Twenty years later they numbered 5,800. In the meantime other towns' and cities' populations founded their own societies - Leeds in 1847, Derby and Oldham in 1850, Halifax in 1851, Manchester and Salford in 1859 and Plymouth and Leicester in 1860.

In order to co-ordinate and standardise the manufacture, contracting other businesses and the retailing of the increasing number of societies' commodities, the Co-operative Wholesale Society was formed in England in 1864, the individual Societies being the shareholders. In 1922 that amounted to 1200 member societies so that there was hardly any town or city of importance in England and Wales which was unable to boast of having its own Co-operative Society or a branch of a nearby town.

The Scottish Societies founded the Scottish Co-operative Wholesale Society in 1873 and by 1922 its membership comprised 261 societies north of the border.

As members will be aware, the Co-operatives had all manner of goods for sale, either manufactured by the Wholesale societies or by others manufacturing under contract or selling wholesale.

Member customers benefitted from buying at the Co-operatives through a system of dividend credits on the value of purchases made. To outside traders that was tantamount to price-cutting in the years when price maintenance was the norm in trading and retailing.

One of the C. W. S.'s trade marks was the "Wheatsheaf" which was registered in 1907, in Class 8, to cover for talking machines and records but I have no evidence of either, nor if any of the Co-operatives sold any with that brand name.

Incidentally, "Wheatsheaf" was the name of the C. W. S.'s monthly magazine on sale to customers. The C. W. S., Ltd.'s Head Office in 1922 was in Balloon Street, Manchester.

Jaycee Records

Jaycee Records, the name printed in long-hand, are known to have been in circulation with repertoire which was current on Imperial Records, in 1926, and from whose matrices they were pressed by the matrix owners, The Crystaleate Manufacturing Co., Ltd.

It has not been possible to confirm that Jaycee Records were sold by the Co-operatives. It has been rumoured so but my own researches, through the pages of "Wheatsheaf" and some correspondence with the C. W. S. archive, has failed to confirm this. It is known that the Co-ops sold Jaycee brand flake tobacco from 1924 and cigarettes at a later date for at least 40 years, the name Jaycee being the phonetic word formed by the initials J. C. of John Cragg who founded the CWS tobacco factory in 1898 and was its manager for 37 years. He was also credited with founding the CWS Brass Band, Manchester, from his employees, which became a top flight band and made recordings.

Less than ten Jaycee Records have been listed within the compass of J100 (or 101) to J118 with either red and gold or orange and gold labels. I welcome full details of any known plus a description of any of the Jaycee Record sleeves.

"SYLVAPHONE" was a registered trade mark to the C. W. S. and wAs applied to gramophones of their making, but there is no evidence of any Sylvaphone discs.

Unison 8 inch and 9 inch discs

"Unison" was a registered trade mark of the Vocalion Gramophone Co., Ltd. but the 8" discs recorded by them and pressed by its Universal Music Co., Ltd. at Hayes, Middlesex were only sold through the C. W. S., Ltd. and the Scottish C. W. S., Ltd. the discs going on sale about July 1927.

Vocalion's own 8" disc was the "Broadcast" - which name was registered after the Unison label. Both discs were described as "The Long-Playing Record" as they were designed to play as long as a 10" disc. Both bore the same catalogue numbers and matrix numbers, the labels appear to have been the only difference between pressings from the same matrix.

The catalogue numbers began at 100 and had reached 982 at the time of the last supplement by which time the size of the Unisons (and the Broadcasts) had been increased to 9" diameter in September 1931.

The 8" matrices had a "Z" prefix number and the 9" were given an "N" prefix, later changed to a "J" prefix, circa December 1931, then the "J" prefix was dropped around June 1932. For Christmas 1928 a special series numbered X1 to X6 was put on sale, and another special series of a Scottish repertoire was given an "S" prefix to its catalogue numbers.

Unitas Records – 10 inch discs

The Scottish C. W. S., with its head office in Glasgow, was in 1918 responsible for the founding of the Scottish C. W. S. Brass Band from its employees, the band rapidly progressing to become one of the top-class bands of the British Brass Band movement. They have won the Scottish Brass Bands Championships on a number of occasions and have been 'runners-up' in the wider National Championships of Great Britain on four occasions. The band still functions today under the patronage of the Scottish C. W. S., and became British Champions for the first time in October 1990, the first band to take the championship cup into Scotland.

In 1929 the band was recorded by the Metropole Gramophone Co., Ltd. for the Scottish CWS with the records pressed under the UNITAS label, an unregistered name. The records were pressed at the former Fonotipia Ltd./Carl Lindstrom (London) Ltd. works, known as Mead Works, in Gas House Lane, Hertford Town, Herts, Metropole being the sixth company to occupy those works since their construction before the outbreak of World War One.

The Unitas records known are numbered in the low fifties. Whether the numbering began at 50 or 51 it is not possible to say, nor if any Scottish artistes other than the C. W. S. Band were recorded under the Unitas label for the interest of members of the Scottish Co-operatives. Full details from all Unitas Records would be welcome, with any sleeves. The C. W. S.'s archivist believes "Unitas" was a brand name for tobacco and cigarettes also.

Product Promotion Discs

At least two other 78rpm discs were released, made for the Co-operative Societies. One label is "THE SPEL SONG" and its object was to promote the washing powder of the same name. This recording of original titles, by well-known artists of the day, was undertaken by Levy Sound Studios, Ltd. of London. The other disc, of unknown make, AR. 10, pts. 1 and 2, was "The English & Scottish Joint CWS Present Tea Time Music".

(Records played at Neasden were: Unison 736, mtx. N144. Sydney Hamilton, tenor "You are my Heart's Delight", and a tape recording, submitted by Chris Hamilton, of Unitas 51, with the Scottish CWS Brass Band playing part of the Test Piece "Victory" by Cyril Jenkins.)

Catesby's Limited and "Valkyrie Records"

The large department store in London's Tottenham Court Road, known as Catesby's, Ltd. had developed from a business begun by Edward Catesby which was already established in Fitzroy Square, behind Tottenham Court Road, by 1866.

Mr. Catesby began as a "Furniture Dealer" and for the ensuing thirteen years he successively traded out of four different addresses within the neighbourhood of his first address. By 1879 he was known as a House Furnisher, a Furniture Dealer and a Licensed Appraiser. He then opened up as an upholsterer in a second branch establishment. Within the next seven years he moved again from both addresses to new sites, still within close proximity to all the other premises he had occupied. (A Mr. Henry Catesby also set himself up in business, in the same area, as a cabinet maker but that only existed for a year or so.)

It was as an upholsterer that Edward Catesby moved, in 1888, into 65 & 66 Tottenham Court Road, thereby securing the basis of the site which was to see the establishment of the prestigious department stores of later years.

His furniture business was moved to another address and he took on more premises at nearby Goodge Street. A Mrs. Matilda Catesby started an ironmongery business in the same area but this, like Henry Catesby's cabinet works, lasted approximately for one year.

With businesses at four addresses in 1889, Edward was also being described as a Carpet Warehouseman. Two more premises were opened at the back of Tottenham Ct. Rd. where he set up as a bedding manufacturer. His business was then operating under the name of "Catesby & Sons".

By 1894 Catesby & Sons were carrying on business from just two addresses, both described as "House Furnishers" but that year a perambulator depot was opened up further down Tottenham Court Road. Two years later, premises on either side of the 65/66 site in that road were acquired on which the modern House furnishing Department Store was finally established. Adjoining premises in Goodge Street were also taken on to act as a Linoleum Depot and another perambulator depot was opened in close proximity.

By 1905, with other positions acquired in Whitfield Street and Goodge Street, and with the perambulator depots abandoned, Catesby & Sons appear to have reached the limit of their trading outlets. As House furnishers, in the Edwardian period at the beginning of the century, it was expected that gramophones and phonographs would eventually appear as part of the stock-in-trade. The earliest advertisement I have come across in this regard, from Catesby's, was of December 1908 in which was depicted a dog carrying a disc record in its mouth with an adult looking on and a smiling mischievous boy in the background. Catesby's were then advertising in the London and national newspapers and in selected periodicals but I have no idea what makes and brands were stocked. It will be recalled that 1908 was a "boom" year for the disc records market with at least three important new "makes" being put on the market, viz. Edison Bell Disc Records, Jumbo records and Twin double-Sided Disc Records.

Late in 1909 (or 1910) Catesby & Sons became Catesby's Limited. Two years later, in December 1911, the company applied for the word "VALKYRIE" to be registered as its trade mark for talking machines and sound records. Registration took effect from March 1912.

VALKYRIE Regd. Records

Three varieties of the Valkyrie Regd. Records were introduced during their sales period. The first, with violet labels printed on gold, were simply named as given. As the lowest catalogue number known to me, as yet, is 76 I cannot say at what number the catalogue series was started. All the discs with numbers up to about 240, were pressed from Beka Grand record matrices and all appear to have been "Manufactured Entirely in England". As the new record pressing factory at Gas House Lane, Hertford Town, belonging partially to Carl Lindstrom (London) Ltd., did not enter into production until late 1912 and where 25,000 matrices were in store there by March 1913, when the London branch of Carl Lindstrom A. G. of Germany was incorporated, it could be construed that the Valkyrie Reg'd Records were not being delivered to Catesby's until near Christmas-time 1912 at the earliest, unless sub-contract pressing was undertaken by others, such the Crystalate Mfg. Co., Ltd. in Kent.

VALKYRIE Regd. BLUE LABEL record

No. 241 is the lowest catalogue number I know of on Valkyrie discs pressed with royal blue and gold labels. The matrix source was from Fonotipia Limited's Jumbo records, many of whose matrices were, or had been, housed at the Crystalate works under an exclusive English pressing contract with Fonotipia Ltd.

Other Jumbo Records were pressed by Carl Lindstrom A. G. of Germany. With the opening of the pressing factory in Hertford Town, where Fonotipia Ltd. were the other partial owners, (but already a subsidiary of the German company), the Jumbo matrices were transferred from Kent to Hertfordshire. All the Valkyries derived from the Jumbo matrices also appear to have been "Manufactured entirely in England". As the numbering of the "Blue" Valkyries follows that of the violet-labelled Beka source, it would seem to indicate that, unless Crystalate did have a pressing contract for Valkyries from Beka matrices, then it's not likely that the "Blue" Valkyries were ever pressed in Kent.

At some point between numbers 750 and 800 the catalogue numbers were given an "E" prefix, and the label was changed to:

VALKYRIE Regd. RED LABEL Record ("E" Prefixed Catalogue Numbers)

Between cat. nos. 816 and 868, pressings had then been switched back to the Beka Grand record matrices although, more precisely, they were Carl Lindstrom (London), Ltd. matrices because many of those were in the new 35,000 series which predominate on the higher numbered Valkyries.

An anomaly is Valkyrie RED LABEL Record numbered D. 869. Why a "D" prefix and not an "E" is not understood. It is not of German source repertoire so "D" does not indicate "Deutsche".

E. 1056 is the highest numbered Valkyrie known to date and is of two patriotic songs of September 1915 vintage. With shortages of labour and materials abounding as a result of the war which was raging, the Valkyrie records, along with a number of other "makes", disappeared from the market by the end of 1916. Has any member a Valkyrie record cover please?

In August 1913 Catesby's Limited had applied for the word IMPERATOR to become its registered trade mark to cover for gramophones and sound records but it was probably successfully opposed by another business as it was never registered. "CALIPHONE", registered in April 1912, did cover for Catesby's gramophones and for recording machines.

(The Valkyrie BLUE LABEL Record No. 363, played at Neasden, was from jumbo 388 - Billy Williams singing "Put a Bit of Powder on it Father").

WILLIAM WHITELEY, LIMITED with WHITELEY RECORDS

William Whiteley's, another large department store was situated in the Queen's Road (now Queensway) in the Bayswater district of West London. Describing themselves as "The Universal Providers", which also appears on their record labels, the stores company was incorporated in 1899. William Whiteley, the founder of the business who was trading as linen draper in 1866 at 31 Westbourne Grove, Bayswater, W. was shot dead in his own stores 40 years later in 1907, leaving a personal estate valued at 1 1/2 million pounds.

Although he never lived to see the day "The Universal Providers" were providing the Whiteley Records, pressed from the Sound Recording Co., Ltd.'s "Grammavox Record" matrices by possibly the Edison Bell Consolidated Phonograph Co., Ltd., at first, and then the Crystalate Manufacturing Co., Ltd. of Kent, during the later issues. William Whiteley had taken an early interest in the talking machine and was actually prosecuted by Edison Bell for his stores' infringement of their phonograph patents, he having installed a coin-in-the-slot phonograph in one of his departments for the entertainment and benefit of his customers for which he had not taken out the required license.

Competition between the large department stores ensured that when one took on a certain line of goods the others would certainly consider doing likewise. Whiteley's were already selling gramophones and records during 1909 and advanced their sales by staging daily gramophone concerts between 2pm and 4pm.

The Whiteley records were given Plum labels printed in gold. Uniquely, I believe them to be the only series of records which carried the Royal Coat of Arms on their labels with the legend "By Special Appointment to His Majesty The King". The series began at W. 1 and the highest known to date is W. 147 which latter had titles current on the Grammavox Records in 1912. The Whiteley name was not a registered trade mark. The discs being pressed from Sound Recording Company's masters were 10 1/4" in diameter and the discs were designed to play at 79rpm. Messrs J. E. Hough, Ltd. were making 10 1/4" discs for its Bell Disc and Velvet Face Records at the time the Grammavox records themselves were introduced to the market. But it is known that the Crystalate Manufacturing Company must have pressed some, if not all, Whiteley Records, as some have been collected with the Popular Record overstuck on the original labels, and Popular Records were only made at Crystalate factory for the Sound Recording Company, who launched its cheap "Populairs" in September 1913.

Whiteleys continued stocking gramophones and all makes of records long after the final issues of its own label. On their stiff sleeves of that period they claimed to have the largest stocks of records in London. Has anyone a "Whiteley Record" sleeve?

(In lieu of a presentable Whiteley Record, Grammavox Record D. 46 was played, of Morace Mather, tenor, in Fred Clay's "I'll Sing Thee Songs of Araby".)

A. W. Gamage, Limited. and its Champion Gamage Record,

A. W. Gamage Record and Gamage disc

Albert Walter Gamage began trading in the Holborn, E. C. area of London as a shirtmaker either in 1881 or 1882. By taking on various other lines of merchandise he had extended his business to such proportions, by August 1897, that he had it incorporated as A. W. Gamage, Ltd. with a £100,000 nominal capital, Albert being the principal shareholder with 30, 130 ordinary shares and 25, 000 preference shares.

At one stage, soon after, his business was described as probably the largest of its kind in the world. In August 1907 another large store, Benetfinks of Cheapside, in the City of London, was absorbed. By May 1919 the nominal capital was increased to £500, 000.

Gamages quite early on had been stockists of talking machines and records and when Pathe of London discontinued selling cylinder records in December 1906 the Holborn stores bought up Pathe's stocks which they sold at "knock-down" prices. The department store's involvement with the first of its own labelled disc records did not occur until some five years later, in 1911.

CHAMPION-GAMAGE-Records

"Champion Record" with an associated depiction of an armoured combatant with drawn sword and a cross of St. George shield, was registered to the Sound Recording Co., Ltd. in July 1911. As it was the policy of that company to register trade marks not only for its own use but for any possible clients who wished to have their own labelled discs, the Champion Record trade mark became exclusive to A. W. Gamage, Ltd. with the word "GAMAGE" inserted into the registered mark. One assumes that the Champion records were first put on sale by the stores quite soon after registration of the mark. They had black labels with gold printing.

The discs were pressed with the labels directly by either the Crystalate Manufacturing Co. Ltd. or, at first, by Edison Bell Works belonging to J. E. Hough & Co., Ltd. at Camberwell. The records were 10 1/4" diameter, having all been pressed from the Sound recording Co.'s Grammavox Record masters. In 1911 the Crystalate Manufacturing Company in Kent were still under contract exclusively to press Odeon, Jumbo, and Fonotipia records for Fonotipia, Ltd. so the Edison Bell works, pressing 10 1/4" Bell Discs and Edison Bell Velvet Face Records, appear the most likely first pressers of the Champion-Gamage records.

The discs were numbered from G. 1 onwards, G. 153 being the highest number discovered to date. Details are required of any of these Champion-Gamage discs collectors may have, as are those from any Whiteley or Valkyrie discs mentioned earlier. Does anybody have a Champion-Gamage-Record sleeve?

To be continued

Letters

Dear Editor,

It was with great interest that I read Ray Phillip's account of the Lambert enterprise in the June 1991 issue of the Hillandale News, as I have already had an account of the business done with Lambert Cylinder types and an incomplete listing of the Lambert Co. Ltd.'s records published in The Talking Machine Review for April 1974, and addenda subsequently. Ray Phillips' part 1 article finishes practically at the point where my story of Lambert in Britain begins.

The Lambert records catalogue reproduced in Hillandale is of the first records issued by The Lambert Co., up to December 1904, the company not having been formed until 11th April of that year. The catalogue shows the price of the records as 1s. 6d. In January 1905 the price was reduced to 1s. 0d. each. On page 231, referring to this catalogue it was stated that it was published by the company set up by Thomas Lambert after his arrival here. To my knowledge Thomas B. Lambert had nothing whatever to do with the formation of The Lambert Co., Ltd.

It was set up by a Maurice Greenberg, in association with Brian F. Philpot of The Lambert Co. of Chicago, from which company six letters patent were acquired and the benefit of all improvements. I await Ray Phillip's Part II on the subject, as it will be interesting to know what the Lambert Co. of Chicago were doing in London from May 1902 to April 1903, for in May 1903 J. E. Hough, the general Manager of the Edison Bell business stated that plant to make the new Edison Bell Indestructibles had just been installed in its Edisonia Works, in Euston Buildings, with the records going on sale in June 1903. Those records were made in association with the Lambert Co. of Chicago, and the Indestructibles were made from the same recordings as were used for Edison-Bell's wax records and carried the same catalogue numbers. Thomas B. Lambert may well have been here engaged in the manufacture of Edison Bell's Indestructibles, as he had been in Chicago, but I have never seen his name mentioned in that respect, nor with any activity that occurred before Edison Bell took up with Lambert Co. of Chicago, if any ?

Frank Andrews, Neasden

Dear Editor,

In a pile of otherwise undistinguished records acquired recently, I have found four with unusual labels. Although I have been collecting for a number of years, the labels are unfamiliar: Pickofall, Bulldog, National and Lansbury Labour Weekly. The Pickofall is number 980 - duets by Bard & Ford: "Ragtime Cowboy Joe" and "Ragtime Soldier Man". What appear to be matrix numbers printed on the label are E 98390 and E 98320, the label is black with gold printing. The Bulldog has an etched label, filled with scarlet paint, number 545 - "Vesper Bells" and "Any more for the boat-train", matrix (?) numbers 191 and 192. The songs are sung by Will Terry assisted by Clifford Russell. Billy Williams features on both sides, 232a and 232b, of the National Record. It has a bright red label printed in gold. The titles are "You're the one" and "Let's all go mad". The first side has no visible matrix number, but side two has the remains of what looks like 11412 between label and grooves. There has obviously been an attempt by someone in the manufacturing stage to remove the matrix number from the stamper. The fourth record has a yellow label with a red banner, red circle and red horizontal stripe with black printing. "England Arise" (matrix L00825) sung by Mr. Rufus John who sings "God Save The People" on the other side. These appear to be acoustic. I have consulted back-numbers of the Hillendale with little success - can any learned member perhaps shed some light?

Colin Johnson, Kent.

Dear Editor,

I would like to know more about the history of Edith Lorand, the Hungarian violinist prominent in the '20s and '30s. As a recording artist she came to UK Parlophone around 1925 and with Marek Weber led the label's two main continental light orchestras until 1927 when Weber concentrated on recording for Electrola.

After this Lorand and Dajos Bela sustained the bulk of Parlophone lists until the outbreak of WWII. That she was most talented is apparent from her records; she was at home in every style from dance to chamber music. Her orchestra made recordings under various names such as Viennese, Hungarian Gipsy and Dance and appeared twice over here in the early '30s so presumably toured this country.

In 1927 Parlophone claimed to have "letters from all parts enthusiastic in their praise". This was an artiste who surely should be better remembered.

George Frow, Kent

Putting the record straight.....

Peter Cliffe wrote to point out several minor errors in his "Cinderellas" article in the last issue: the Dacapos would have been made in 1910; Billy Whitlock was shown on Beka as "Max Witte" playing "Prettiest Song of All"; the American bandleader was Joe Haymes; and the Grosvenor House Band was directed by Sidney Lipton - my apologies to him!

Additions to the Booklist

"Old Gramophones" by Benet Bergonzi (Shire Publications, £2.40 p&p, B202) as reviewed herein recently by G. Frow.

"Fascinating Rhythm" by Peter Cliffe (Egon Publishing, £16.95 p&p, B203) as reviewed, with extract, in Hillendale News.

"The Complete Regal Catalogue 1914 to 1932" by Arthur Badrock & Frank Andrews (to be published early August, £12.00 or £14.00 to non-members - special overseas postage rate - £4.15 or US \$8.00)

CLPGS Cirencester Exhibition Guide (to be published early September, £3.50)

A new Society tie will also be available in late August, in red/blue with gold woven logo

[Overseas orders - please add 10%]

Reports

Christie's South Kensington

Mechanical Music Sale, 18 April 1991

Timber merchants report a run on small pieces of mahogany, demanded by people with old sewing machines, the sort with round wooden lids and small black trumpets. It all started when an auctioneer's gavel came down at £1,100 for a model A Edison Gem. It had a mahogany case.

This option was known to have been available from 1904 (at an additional cost in the US of \$2) but very few purchasers seem to have taken advantage of it, and no one the writer has spoken to admitted to having seen one before. Given that a normal oak-cased Gem is likely to make £200 or so, and the premium-inclusive price of this one was just over £1,200 that makes a mahogany case worth £1,000. Sit back and wait for the fakes to start coming out of the woodwork!

Standards were less consistent - a good one with Combination gearing, K reproducer and original horn reached £300, while a tired one (with the minor inconvenience of 2-minute gearing but 4-minute reproducer) could only manage £170. A complete but dilapidated Fireside with Diamond B and Cygnet horn reached £650.

A very clean Columbia AB, for once with its 5" mandrel still extant, brought £400. Perhaps it would have made more if it had had the even rarer aluminium witch's hat horn. An AT did - and, despite the usual derelict trunnion, made £260. Why have so few of these distinctive Graphophone horns survived?

Condition clearly does not always put people off; one has come to expect 4-figure sums for HMVs with wooden horns in good condition, but the Monarch (1911 model) which reached £1,100 was a bit tired looking; a later version of the same model which had belonged to a former well-known member of CLPGS, much cleaner and with original paint on the Morning Glory horn made a gratifying £800 however.

A curiosity was a Homophone home recording device (American, and nothing to do with the European Homophone concern) which made £220. This is possibly the first time such a device has made any sort of money. More curious still was the occurrence of two Edison Bell Picturegrams in one sale. It is unlikely that many of these were ever sold - certainly they are seldom seen. Both were somewhat tatty externally (one had a colony of woodworm), but inside were in about as good a condition as one could hope to see. One had three picture reels but only one record, the other two of each. On balance, there was little to choose between them, and both made £1200. They were not quite identical: one had an 8" steel disc screwed to the standard 6" turntable. It looked like a factory modification, but with no obvious purpose. Possibly users found that the 6" table did not give adequate support for ordinary records, although it would obviously have been perfectly adequate for the 6" Crown discs that accompanied the pictures.



Mr. Ginn's hand made gramophones continued to flourish, with £2,200 for a Mark Xa and £1,300 for an Expert junior. The extraordinary demand for his soundboxes seems to have evaporated however - two 2-springers failed to bring in even £50.

Christopher Proudfoot

Mechanical Music Sale, 8th May 1991

Records it seems are made to be broken. I'm speaking figuratively of course, but at Phillips' most recent sale, two records were broken in under five minutes.

Just when you get used to a £5,500 record price, another HMV Model 203 comes along and breaks all expectations to sell for £8,500, setting a new world record for a gramophone at auction. This example was in quite reasonable condition with only a minimal amount of scratches, but it did suffer from a weak motor, and the scourge of all 5A soundboxes - metal fatigue. It had an impeccable provenance though, being a christening present to the vendor from her godfather Jimmie Sale, the first conductor of

the
Theatre
Royal and
Palace
Pier
Orchestras
in
Brighton. I
must con-
fess to
giving my
Model 145
the cold
shoulder
when I got
home that
evening.

Two lots later, £5,000 was achieved for a G&T Senior Monarch with fluted oak horn and matching pedestal. The horn came with its storage basket, and judging by its condition, the horn had spent more time in the basket than out. The horn was of course one of the latter Gramophone Co. types.

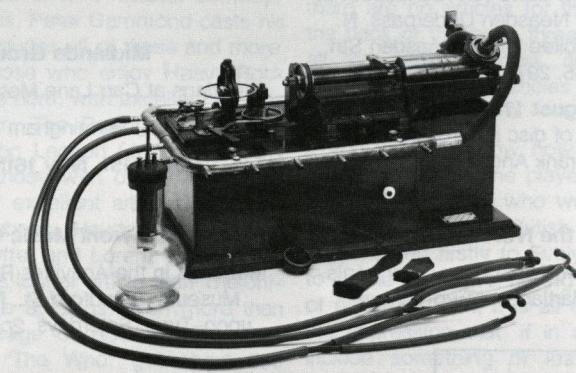
There was a good selection of more unusual gramophones on offer. A folding Appolo portable in oak made £360; a Brunswick model 210 with Ultona lateral/vertical soundbox sold well at £190 and a Perephon Grippa Bijou in a Regency-style mahogany side table sold for £400.

Phonographs too had their fair share of highlights. £3,400 was paid for an Edison Class M electric of C. 1893 (see illustration), fitted out as the Portable Exhibition Outfit (Portable? Whoever gave it that name never carried one - they weigh a ton!) This came with the brass gallery with provision for fourteen listening tubes, an unusual recorder and a glass wet cell battery, with the whole contained in a contemporary oak cabinet with glazed top and sides - an impressive piece! The machine's history was equally impressive having been used on Hampstead Heath, presumably at the famous fairs held there, and one wonders how many people heard their first recordings on this phonograph. The absence of any patent plates suggests it may have been one of the unknown number of phonographs smuggled into Britain in those early days.

The Class M did not have a monopoly on public exhibition phonographs though. Two coin-in-slot machines were up for grabs,

an Edison Bijou and a Columbia Type S. The former was without coin mechanism and drawer and had spent many years in a shed, brought out only to pay the vendor's poll tax. At £1,400 the taxman will be kept happy for years to come. The same amount also secured the Type S which by contrast had been restored and the case was in all round good condition. This model is sometimes seen in period advertisements as the Type AS. An Edison-Bell Commercial (with Triumph carrier arm and C reproducer) also fared well at £1,000.

George Glastris



Bloomsbury Meeting, 21st May

Peter Adamson's talk was called "Historic Piano Recordings". The first items played were a 5" Berliner recording of Suppe's "Boccaccio" March, followed by Leslie Stuart playing "The Coon Drum Major". Gerald Moore was then heard playing the accompaniment to "The Floral Dance", several members joining in!

We were then told how during recitals and recordings, de Pachmann would talk to the audience, illustrated by a recorded example. The audience failed to guess the player of some Chopin - Billy Mayerl, on what was claimed to be the world's largest grand piano, a Challen.

Geoff Edwards

Forthcoming London and regional Meetings

London Meetings

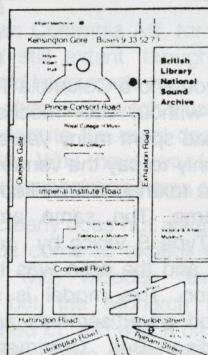
Meetings held on the 4th floor, Bloomsbury Baptist Church, 7pm, third Tuesday evening of the month (unless otherwise noted):

To be held at Neasden Methodist Church Centre, Neasden Lane (on roundabout at western end of Neasden Underpass, N. Circular Road; Jubilee Line - Neasden Stn., Buses 52, 182, 245, 297, 112; ample parking)

SATURDAY August 17th, 3PM START -
"Early marketing of disc records in Britain",
by Frank Andrews

To be held at the NSA - see below:

THURSDAY October 17th - Chairman's Evening, P. Martland - "Two Tenors"



September 17th - "Free For All - For Children, By Children and About Children"

Midlands Group

Meetings at Carr Lane Methodist Centre
Birmingham

Sept 21st, Nov 16th - TBA

Clockwork Music Group

Meetings in the Activities Room, Science Museum, Blandford St., Newcastle-upon-Tyne, Saturdays, 2pm to 4.15pm

September 21st - Vintage Film Show, a variety of entertainment

by David Twigg

December 14th - "A Thrill in The Dark", our annual Magic Lantern show

by D. Greenacre.

REVIEW

THE OXFORD COMPANION TO POPULAR MUSIC

Oxford University Press, £25.00

At last, a book which does for Popular Music what its distinguished ancestor, Percy Scholes's "Oxford Companion to Music", did for Serious Music. It is a prodigious accomplishment by Peter Gammond, for 16 years music editor of "The Gramophone Record Review", and it provides aficionados of popular music with over 700 pages of essential information.

How does one define "Popular Music"? Is it a record which stays in the charts for ten weeks? Is it a melody composed 100 years ago, still played occasionally and still loved? Is it rock-and-roll or is it musical comedy? Fortunately for us, Peter Gammond casts his net wide and includes all of these and more. And so, yes, those who enjoy Heavy Rock will find pleasure here, with excellent articles on Led Zeppelin, The Rolling Stones, Eric Clapton and John Lennon (John WINSTON Lennon?). But those with other inclinations will find equally excellent articles on Josef Gung'l, Paul Rubens, Hayden Coffin, Cyril Ornadel, Will Fyffe, and Lorenz Hart. Lionel Monckton gets a longer article than Thelonious Monk: Leslie Stuart is given more than twice the coverage of Rod Stewart: Paul Whiteman and "The Who" get about 500 words each. Information abounds. There is a 1,500-word article on "Gilbert and Sullivan", but there is also a quite separate one on W. S. Gilbert, another on Sir Arthur Sullivan, and yet others for each one of their operettas.

The entire work is exhaustively and painstakingly cross-referenced, using an apparently easy but in fact extremely sophisticated system which the reader can take or leave as he pleases. Look at this passage from the article on Rudolf Friml. Watch out especially for the asterisks.

"His introduction to the musical theatre came in 1912 when the singer Emma *Trentini had a quarrel with the composer Victor *Herbert and Friml was asked to take over the scoring

of an operetta 'The *Firefly', which Herbert was writing for her as a follow-up to '*Naughty Marietta'. The producer Arthur Hammerstein was persuaded by the publisher Schirmer to try Friml and was rewarded with one of the freshest and most charming scores to appear for some time. . . His two greatest successes were certainly '*Rose Marie' (1924) and 'The *Vagabond King' (1925). Although he continued to write for the rest of his life, his last real stage success was 'The Three Musketeers' in 1928."

The asterisks in this passage notify the reader that he will find separate articles on Emma Trentini, Victor Herbert, 'The Firefly', 'Naughty Marietta', 'Rose Marie', and 'The Vagabond King'. The lack of asterisks for producer Arthur Hammerstein, publisher Schirmer, or 'The Three Musketeers' indicate there are no articles for them. However, at the back of the book three vast indexes list all the people, shows, and songs which, while not enjoying articles of their own, are mentioned elsewhere.

If you want to know how old Petula Clark really was when she played the little girl in "London Town"; or who wrote the music to "Psycho"; or which British actor and singer was married firstly to Evelyn Laye and then to Jessie Matthews, having a sister the equal of either of them, it is all in here. One gets the impression that, if in doubt whether to include something or leave it out, Peter Gammond has put it in to be on the safe side. There is a long article on Cigarette Cards. Why? Because so many of them featured musicains or entertainers. Well, maybe. I remember most of them being about cricketers, race-horses, or the flags of all nations. All the same, it is an entertaining article and it says a lot about collecting and collectors. I was surprised by some omissions. Sam Lanin gets nothing but a mention in the article on Frank Teschemacher; Ramon Newton is similarly confined to a mention in the place on Dance Bands and Dance Music. Geoffrey Percival (Hillandale 165) will be sorry to find that there is nothing at all about Fred Douglas, not even in the 'mentions' index.

In a work of this magnitude there will inevitably be the odd error. I found only one. The article on bandleader Billy Ternent credits him with writing the signature tune for Tommy Handley's "I. T. M. A." show. Billy Ternent certainly conducted Jack Hylton's Orchestra in the first proper ITMA, broadcast on 19th September 1939 (a fact not mentioned here) but it was Michael North who wrote the tune.

In size and format this book takes after Percy Scholes' original "Companion", but unlike that classic work this one has no pictures. Well, there are some on the dust jacket. When I think of all the marvellous, happy, exciting pictures characterising "Popular Music" I can only wonder why the publishers chose here for the front cover a distinctly creepy and disturbing painting by Otto Dix. There now! I knew that if I went on long enough, I could find SOMETHING about this book I didn't like.

Ted Cunningham

**Association for Recorded Sound Collections – Annual Conference,
May 16 – 18, Atlanta, Georgia, USA**

A report on the proceedings by

Joe Pengelly

One of the chief pleasures of attending this year's Association for Recorded Sound Collections Conference – their twenty-fifth – at Georgia State University, Atlanta, U. S. A., was to see the names of Len Watts and Frank Andrews, distinguished members of our Society, among a world shortlist of four for the best research in 'Record Labels or Manufacturers'. Although their four part coverage on "Pathe Records in Britain – Hillandale News, Nos. 170 to 173 – didn't carry off the prize, there was some consolation that the award went to another Briton, Alan Kelly, for his monumental listing of "French Gramophone Records 1898 – 1929".

The three day conference provided its usual rich feast of recordings, particularly when eavesdropping as with Seth Winner's presentation of some of Toscanini's rehearsal tapes that encompassed even the sound of the maestro's pocket watch being smashed in anger. Tim Brooks demonstrated the expertise, both musical and technical, necessary to compress, say, a Wagner overture on to a now derided two minute cylinder.

Jerry Weber's paper on the Nazis' attempts to eliminate all mention of Jewish names in Mozart's Requiem demonstrated the futility of all that that regime attempted to do.

Dr. Michael Biel's learned and fun presentation on the recording industry's reaction to the new medium of radio in the 1920s, and Bill Schurk's 'pull together' of recordings about hair, in all its locations, were not for the prudish but were both immensely enjoyed.

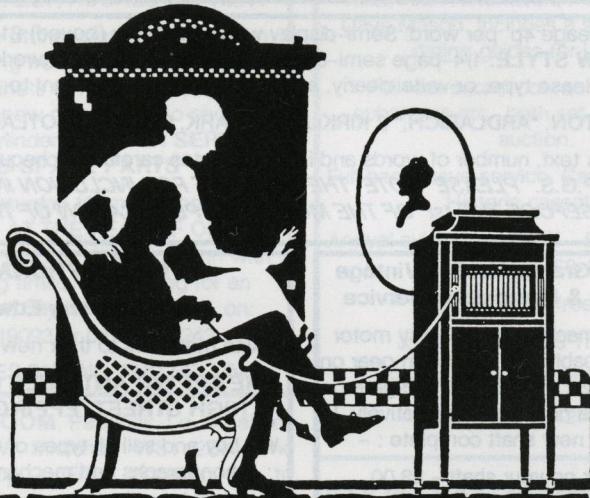
A declaration by a member of the Technical Committee that his ears were not the ultimate arbiter in deciding what was good sound was received with less than unanimity. Early Fiddlers on Record, the American influence on Latin music, banjo records, the music of Bulgaria and a Johnny Mercer presentation by Chris Paton of Georgia State University, responsible for the excellent facilities of the Conference, were just some of the audio papers that caught my ear.

Your correspondent's own presentation, "The Caruso Electrical Recreations of the 1930s", hopefully did something to remove the claim that only the RCA Victor recreations were worthwhile when compared to those engineered by EMI.

Of the two 1991 Caruso recreations engineered by myself and my colleagues I will say nothing here, since any proper comment should come from others.



The City of London Phonograph and Gramophone Society



CLPGS Cirencester Exhibition and AGM, SATURDAY 8th Sept. 1991

at

THE NICOL ART CENTRE, CIRENCESTER, GLOUCS.

10.30am to 4pm – AGM to start at 2.30pm

Nominations for officers and committee members should reach the
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Items for discussion should also be forwarded to the Secretary at the
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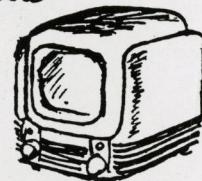
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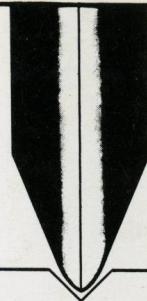
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